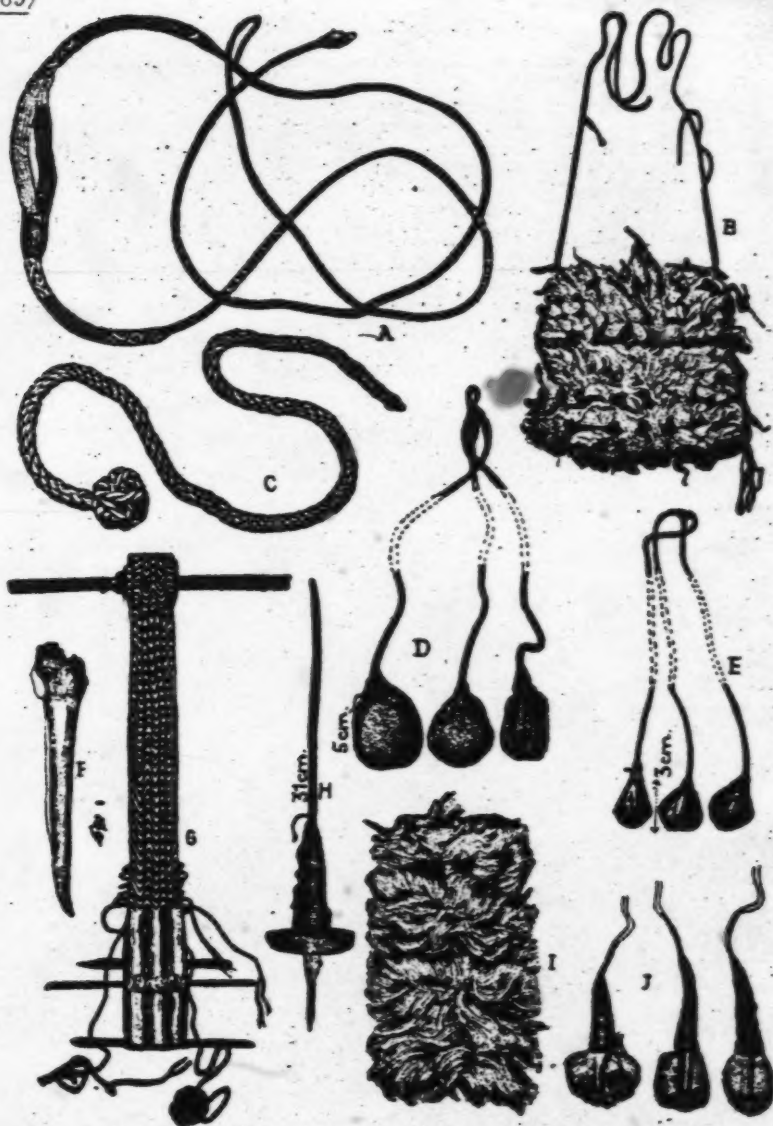


Carangas -
Chipaya

/169/

411
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/See captions on next page. /

/169 cont. /

Fig. 4. -*Čipaya* material culture. Weapons and technology.

283
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411 A: *Čipaya* sling.

415 B: Bag (*kāls*) covered with white, black, and red tufts forming a sort
192 of velvet.

C: *Čipaya bola perdida*.

D-E: Pre-Columbian *boías*.

F: Weaver's dagger (*wifla*), of bone.

G: *Čipaya* loom for weaving women's belts (*tsai*).

H: Spindle with wooden weight /whorl/ (*heri*).

I: Bag (*kāls*) made from the skin of a llama's neck.

J: Weights of a modern *Čipaya bola*.

Carangas
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/171 cont. /

291] this we call it manta, although
the name the Indians give it is
yacolla. " /Cited in Spanish. /

In The
Museum of Ethnography in Göteborg there is a magnificent piece of
fabric from the coast of Peru which presents the same characteristics
as the modern Chipaya cloaks and which was certainly used in the
same way. The Chipaya ponchos are very short and display no
[53] peculiarities. Their only decoration is the strips of colors.

291] The men's outfit is completed by a knitted wool helmet
[171] with two flaps which cover the ears (Fig. 5, C /see p. 163/). This
is the famous Aymara chullo. The famous felt hats (skara) worn by
both sexes in the entire Andean region has become more and more
widespread in Chipaya as well as the pants. They have not yet
succeeded in destroying the picturesque archaism of the area. The
[286] material for the pants is made in the village of Chipaya on a
treadle loom of the European type.

• 293 Bags (käls) are a part of Chipaya clothing because they are
never separated from it. These bags, which are worn thrust through
the belt, are of various kinds. There are small ones with vivid
[53] colors and geometric ornamentation, others which are simpler with
black lines on a grey background, and finally large ones covered
with a kind of velvet, i.e., with tufts of fine wool slipped into the
weave (Fig. 4, B /see p. 157/). The last are the most expensive.
I also bought in Chipaya small leather pouches /172/ made of the
skin of a young llama's neck pulled off without a side incision and
with the fur (Fig. 4, I).

291] Women's dress. The costume of the women has remained
as it was several centuries ago, and it is the main factor which
contributes to giving Chipaya its so clearly pre-Columbian look.
Here also the general law which will have it that women, as soon
as we abandon our urban centers, remain attached to tradition and
to old ways more faithfully than men is verified.

Chipaya

to individual families by the head of each moiety. The altitude and the high salinity make the land infertile, and crops are meager. Sowing is done with a spade or sometimes a pointed stick, pushed into the earth with a strong thrust, forming a dry hole in which the seed is planted. [234]

The people of the Andes have been master weavers for long over a thousand years. Modern Chipaya women carry on the art on looms like the ones their ancestors used, weaving the cloth for the family clothes from hand-spun llama wool. The women dress almost exactly as their ancestors did when the Spanish arrived. The basic garment is a rectangular shirt, woven in one piece with an opening left for the head. The blue sleeves that are sewn on are a modern addition. A black or gray tunic (*urku*) with a decorative border is worn over this, covering the whole body from the shoulders to the ankles. This ancient style has been slightly altered under ecclesiastical influence; now most of the women sew up the sides to form a sort of skirt. The *saah* is woven with black and white geometric designs. An ample mantle completes the costume. Long pins with large flattened heads are used to secure the mantle, and as ornaments in the hair. When the sun is strong, they protect themselves with an *unkuña*, a folded cloth worn on the head, exactly like the ones shown on Inca pottery. [531] [301] 293

Perhaps the most striking pre-Columbian survival is the famous "Titicaca coiffeur" still worn by many of the 302

[P 21-A]

Chipaya

women. The hair is divided into innumerable tiny braids, each decorated with a small flat piece of bone, or a miniature bronze idol exactly like those found at Tiahuanaco. [302] [301]

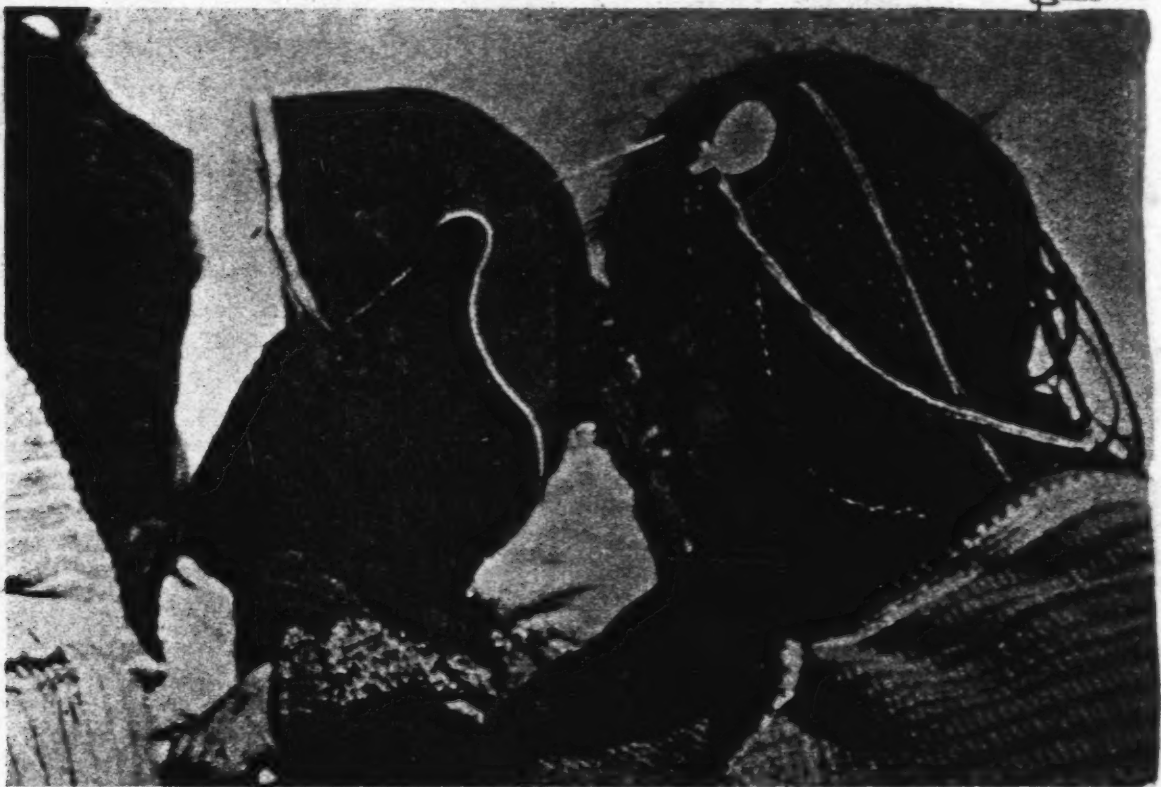
Chipaya men wear a costume similar to the *tipoy* used by various Indians in eastern Bolivia. It resembles the shirt worn by the women, but is fuller because it is square. In former times it was the only garment worn by the men; trousers are a recent addition. Colorful decorated pouches are always slung from the belt. The short striped poncho is known as the Chipaya cape. The hair is cut short all the way around and is covered with a cap similar to the *chullo* of the Aymaras; the distinction lies in the broad ear flaps worn by the Aymaras in contrast to the smaller ones and the much finer cloth of the Chipaya caps. [293] [302] [171]

Every Chipaya family owns at least one drum. These instruments are common in the altiplano, but the square shape of the Chipaya drum makes it unique. It is also unusually small, measuring six to eight inches on a side and about two inches in thickness. It is covered with tanned llama skin, stretched over a wooden frame. This instrument is thought to be pre-Columbian, since its unusual construction is so dissimilar to that of the drums introduced by the Spaniards. The Chipayas make two kinds of flutes. The straight Andean flutes are generally made of bamboo, which is brought from other regions and becomes brittle very quickly in the dry climate here. [281] [241]

[Text continues on p. 22-B]

[p. 21-B]

7:Ruiz Camacho J-3 (no date) 1960 SF24 Uru SF24
Chipaya



Woman displays braided hair style and pin, another the cloth worn on the head for protection from sun

[P.22-A]

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